

THE PHOTOGRAPHY ISSUE

FEATURING: Our 2010 Photo Contest Winners • The Iconic Work of Jay Dusard
Something Very Special From Our Vault (We Really Do Have a Vault) • And More!

ARIZONA

HIGHWAYS

ESCAPE • EXPLORE • EXPERIENCE

SEPTEMBER 2011

PLUS

**The Parsons Trail: A Religious
Experience in Sycamore Canyon**

AND

Rosie Larsen: Yes, She's Still Alive

Intrigue on the Drive to Chavez Pass

Sonoita for Fried Chicken? Do It!

*Photo montage by Jay Dusard.
See pages 9 & 18*

INSIDE

- 2 EDITOR'S LETTER
- 3 CONTRIBUTORS
- 4 LETTERS TO THE EDITOR

5 THE JOURNAL

People, places and things from around the state, including the spirited owner of Rosie's Den near Kingman, the resurgence of the river otter, and a great answer to the question: Why would I drive to Sonoita for a piece of fried chicken?

18 LANDSCAPES

Ansel Adams was famous for his black-and-white photography, but he also did some amazing work in color. Like his former instructor, Jay Dusard is multi-talented, too. Although he's best known for his cowboy portraits, his first love is landscape photography, and it shows — especially in his shots of Canyon de Chelly. PHOTOGRAPHS BY JAY DUSARD

26 CLOSE-UPS

As co-founder (with Ansel Adams) of the world-renowned Center for Creative Photography in Tucson, John P. Schaefer is an authority on the subject. He's not just a curator, though. The man can shoot, especially cactuses. "I started photographing them in black and white," he says. "Then the silly things started blooming." PHOTOGRAPHS BY JOHN P. SCHAEFER

36 WINNERS

Landscapes, portraits, nature shots ... we spend a lot of time looking at photographs, and we're fortunate to have access to some of the best in the world. In September, we're exposed to even more during the annual Arizona Highways Online Photography Contest. Like every other year, we were inspired by this year's entries.

EDITED BY JEFF KIDA

44 PEOPLE

When you've been around as long as we have (since 1925), a lot of incredible images tend to pile up in your vault — yes, we do have a vault. Among the most impressive are the portrait photographs by Laura Gilpin, which, in her words, "record the emotion felt upon viewing that scene." Look closely and you'll see what she meant.

PHOTOGRAPHS BY LAURA GILPIN

50 ARCHIVES

New York, San Francisco, maybe Los Angeles ... there's a handful of cities in which you'd expect to find the greatest collection of 20th century American photography, and Tucson wouldn't be among them. Nevertheless, there they are, more than 90,000 images — the best of the best — all at the Center for Creative Photography in Tucson.

BY KELLY KRAMER

52 SCENIC DRIVE

Chavez Pass: Lush pine forests, mountain lakes and shimmering plains make this historic route one of our favorites.

54 HIKE OF THE MONTH

Parsons Trail: For anyone who worships Mother Nature, this trail in Sycamore Canyon is a religious experience.

56 WHERE IS THIS?



GET MORE ONLINE

www.arizonahighways.com

Visit our website for details on weekend getaways, hiking, lodging, dining, photography workshops, slideshows and more.



www.arizonahighways.wordpress.com

Check out our blog for regular posts on just about anything having to do with travel in Arizona, including Q&As with writers and photographers, special events, bonus photos, sneak peeks at upcoming issues and more.



www.facebook.com/azhighways

Join our Facebook community to share your photographs, chat with other fans, enter trivia contests and receive up-to-the-minute information about what's going on behind the scenes at *Arizona Highways*.

♦ Windy Hill Cove, Theodore Roosevelt Lake, Tonto National Forest. | DEREK VON BRIESEN

FRONT COVER *Weaver Mountains From Canyon de Chelly* is actually a composite of two images, with the mountains near Prescott superimposed upon the canyon in Northern Arizona. | JAY DUSARD

BACK COVER Fall-colored Arizona sycamore leaves at Virgus Canyon. | JACK DYKINGA

Photographic Prints Available

Prints of some photographs in this issue are available for purchase. To view options, visit www.arizonahighwaysprints.com. For more information, call 866-962-1191.



PAUL MARKOW

Leave No Trace

It's amazing what can happen in a month. Four weeks ago, almost to the day, I was sitting exactly where I'm sitting now, writing my August column, and lamenting the effects of the devastating wildfire in the Chiricahua Mountains. As I write this column, that fire — the Horseshoe Two Fire — is still burning. And so are several others, including the massive Wallow Fire, which didn't even exist a month ago, but is now the largest wildfire in Arizona history. Normally, I use this space to write about what's in the current issue and give you a glimpse behind the scenes, but not this month. This month I have to write about the fires.

As editor of *Arizona Highways*, I'm often asked about my favorite place in the state. It's an impossible question, because there are so many places, but when I'm pressed, I usually admit it's a tossup between the North Rim of the Grand Canyon and Hannagan Meadow in the White Mountains. But now, because of the Wallow Fire, it's hard to imagine there will be anything left of Hannagan Meadow and the surrounding forest when the fire is finally out. I haven't been down there yet, but based on what I saw three days ago when I was given access to the evacuated area around Alpine, just north of Hannagan, I'm not optimistic. The towering matchsticks that used to be evergreens are gravely reminiscent of what was left after the Rodeo-Chediski Fire, which is now the second-largest wildfire in Arizona history.

It seems like just yesterday when that inferno was raging, but it's been almost 10 years. And time isn't healing the wound. Not for me, anyway. I still get blue when I drive across the Mogollon Rim and see the wreckage. It's upsetting, and so is the Wallow Fire. Upsetting, depressing, sorrowful ... there aren't any words strong enough to describe what I'm feeling as this one burns. I never thought I'd live to see anything as bad as Rodeo-Chediski, much less something worse. Like so many other Arizonans, I'm in a bit of shock.

It's the same shock we feel during any other disaster. Certainly, you can't compare Engelmann spruce and Douglas firs to the victims of a tsunami or an earthquake, but there is a similar feeling of helplessness and hopelessness when you see the dramatic photos, and when you think about what's been lost and how that will cripple the local

The aftermath of the Wallow Fire along U.S. Route 191 between Alpine and Hannagan Meadow.



ROBERT STIEVE

economies. And just when you think you couldn't feel any worse, you think about how the Wallow Fire shouldn't be burning at all. Although lightning fires do occur, this one was started by a human being.

The details are still being investigated, but according to officials of the Apache-Sitgreaves National Forests, it was caused by a campfire that somehow "escaped." I presume it was inadvertent, but that doesn't make me feel any better, and it doesn't let the perpetrator off the hook. I was fortunate enough to be raised by an avid outdoorsman who taught me how to be careful in the forest and how to properly extinguish a campfire. But even without that training, you'd think common sense would prevail when it comes to fire. It doesn't. It certainly didn't for the individuals responsible for the Wallow Fire, the Horseshoe Two Fire and the Murphy Fire, a blaze that scorched 68,078 acres and destroyed the historic Atascosa Fire Tower, which is where writer Edward Abbey spent the summer of 1968 working as a ranger.

Ironically, unlike a wildfire, it's pretty simple to put out a campfire. When there aren't any fire restrictions in place, and you're at a campsite where fires are allowed, use only established fire pits, and put out your fire at least 60 minutes before you start to break camp. Let the fire die down, then pour water over the wood and ashes and cover them with soil. Mix the soil, water and ashes until the fire and any embers are completely out. Then, wait around for at least another hour to make sure it's safe to leave. Again, use common sense and always adhere to the Leave No Trace Ethics (www.lnt.org).

Time will tell what's left of the woods when the Wallow Fire has finally finished burning, but this much is certain: One of the most beautiful places in the world, one of my favorite places in Arizona, is being dramatically altered, and it'll never be the same. Not in my lifetime, not in your lifetime, and not in the lifetime of the dope who ignited this mess. I don't know if the authorities will ever track down any of the people who started the fires that are burning in Arizona, but at the very least, I hope they're sitting at home, glued to their televisions and thinking, *How could I have been so stupid?*

Let's learn from their mistakes, and let's hope history quits repeating itself. Meanwhile, let's all pray for rain. It'll be good for our forests, and it'll give you a chance to curl up with our fourth-annual *Photography Issue*. As you'll see, it doesn't need me to sing its praises. It speaks for itself.

ROBERT STIEVE, editor

Follow me on Twitter: www.twitter.com/azhighways.

ARIZONA HIGHWAYS

SEPTEMBER 2011 VOL. 87, NO. 9

800-543-5432

www.arizonahighways.com

Publisher

WIN HOLDEN

Editor

ROBERT STIEVE

Senior Editor

RANDY SUMMERLIN

Managing Editor

KELLY KRAMER

Associate Editor

KATHY RITCHIE

Editorial Administrator

NIKKI KIMBEL

Photography Editor

JEFF KIDA

Creative Director

BARBARA GLYNN DENNEY

Art Director

KEITH WHITNEY

Design Production Assistant

DIANA BENZEL-RICE

Map Designer

KEVIN KIBSEY

Production Director

MICHAEL BIANCHI

Webmaster

VICTORIA J. SNOW

Director of Sales & Marketing

KELLY MERO

Circulation Director

NICOLE BOWMAN

Finance Director

BOB ALLEN

Information Technology

CINDY BORMANIS

Corporate or Trade Sales

602-712-2019

Sponsorship Sales Representation

ERNIE MULHOLLAND

EMM MEDIA SERVICES LLC

602-971-6260

erniem13@gmail.com

Letters to the Editor

editor@arizonahighways.com

2039 W. Lewis Avenue

Phoenix, AZ 85009

Governor

JANICE K. BREWER

Director, Department of Transportation

JOHN S. HALIKOWSKI

Arizona Transportation Board

Chairman

WILLIAM J. FELDMER

Vice Chairman

BARBARA ANN LUNDSTROM

Members

FELIPE ANDRES ZUBIA

VICTOR M. FLORES

STEPHEN W. CHRISTY

KELLY O. ANDERSON

HANK ROGERS

Arizona Highways® (ISSN 0004-1521) is published monthly by the Arizona Department of Transportation. Subscription price: \$24 a year in the U.S., \$44 outside the U.S. Single copy: \$3.99 U.S. Call 800-543-5432. **Subscription correspondence and change of address information:** Arizona Highways, P.O. Box 433124, Palm Coast, FL 32143-3124. Periodical postage paid at Phoenix, AZ, and at additional mailing office. CANADA POST INTERNATIONAL PUBLICATIONS MAIL PRODUCT (CANADIAN DISTRIBUTION) SALES AGREEMENT NO. 41220511. SEND RETURNS TO WORLD COLOR, P.O. BOX 875, WINDSOR, ON N9A 6P2. POSTMASTER: Send address changes to Arizona Highways, P.O. Box 433124, Palm Coast, FL 32143-3124. Copyright © 2011 by the Arizona Department of Transportation. Reproduction in whole or in part without permission is prohibited. The magazine does not accept and is not responsible for unsolicited materials.



PRODUCED IN THE USA

JOHN P. SCHAEFER

As one of the founders of Tucson's Center for Creative Photography, John P. Schaefer's Arizona roots run deep. One of his first photography experiences involved making images of bullfights in Nogales. Later, he worked with Ansel Adams, and now he serves as president emeritus for the University of Arizona. "I enjoy the desert and the mountains, and the landscape is just spectacular," he says. In *Close-Ups* (page 26), he explores the brilliant blooms of cactus flowers. The images are part of a larger exhibit at Phoenix's Desert Botanical Garden.



JENNY YATES

JAY DUSARD

Jay Dusard is best known for his images of working cowboys and landscapes. This month, we celebrate the latter — in particular, his images of Canyon de Chelly (see *Landscapes*, page 18). "I love the place," he says. "I've done

black-and-white workshops there, and it's a magnificent area with beautiful landscapes." Dusard, who was born in St. Louis, moved to Arizona in 1963 and embarked on a teaching career that took him to Prescott College and numerous photo workshops. His images have been published in several books, including the critically acclaimed *The North American Cowboy: A Portrait*. He was awarded the Guggenheim Fellowship in 1981.

BEVERLY COPEN

Beverly Copen didn't have to go far to capture the image *Sunset of the Century* (page 36), which won our 2011 Arizona Highways Online Photography Contest. "It was a moment in time that lasted less than 10 minutes in our front yard here in Sedona," she says. Originally from Atlanta, Copen has traveled throughout parts of Africa, Europe and Latin America. She's also lived in Costa Rica and Japan, but living in Arizona is a dream come true. "Friends often say, 'You've lived and traveled so many places, if you could live anywhere in the world, where would it be?'" My answer is always 'Sedona,'" she says. "My inspiration and creativity have improved substantially since moving here."

— Interviewed by Daniel Jacka



WAR TORN

I just wanted to say thanks for such a great magazine. I've been in Afghanistan for some time now, and I miss my beloved Arizona. We have subscribed to your magazine for a few years, and it was instrumental in convincing my wife to move. We love it there, and I cannot wait to get home! I will admit that the copies she has sent have suffered some abuse after being passed around to the guys I'm here with. Some never knew Arizona was so beautiful. They have always pictured Arizona as nothing more than desert. Now they know different. Once I finally get the magazines back, I remove the photos and put them on my walls — a little piece of home in this desolate and dangerous place.

TIMOTHY GAGNON, SOMEWHERE IN AFGHANISTAN

on White Mountain Apache Tribe packs still had the potential to be affected by the fire. The San Mateo, Dark Canyon, Middle Fork and Luna Packs appeared to be denning, but were thought unlikely to be affected by the fire. One of the things necessary for all of us to remember is that even the most apparently volatile wildfires are spotty. Not all the area within a perimeter will burn. What we saw in Yellowstone, once the fires were out, were large tracts of burned trees and, within those areas, areas of unburned trees. Fire has its own life, and its own course. And, while it is heartbreaking to see the wild country you love burning, and infuriating when wildfire is caused by human carelessness, for the land, fire is a rejuvenating event. And a natural event.

RUTH RUDNER, HARRISON, MONTANA

EDITOR'S NOTE: Ruth Rudner is the author of *Elusive in Nature*, a story about Mexican gray wolves. The story ran in our July 2011 issue.



July 2011

PUP TALK

With the Wallow Fire burning during denning season, there is not only concern for the adult Mexican gray wolves in the area, but for new pups as well. So far, according to the U.S. Fish & Wildlife Service, which posts updates about wolf sightings, the Rim, Bluestem and Hawks Nest Packs seem to be safe. Fire moving through the areas of their dens was spotty and burning with either a low or mixed intensity, and those dens seem intact. The fact that the adult wolves in each case continued to use the den area seemed to indicate the pups were OK. As of this writing, the Paradise, Fox Mountain and M1183



July 2011

NATURAL RESPONSE

Today I got my *Arizona Highways* from my uncle and aunt in Tucson (thanks Eugen and Elly). Last year I visited Arizona with my little sister for a few months. Before that, I'd never been to America. I never knew that Arizona had such a great landscape. But now it's what I never want to forget: the beauty of Arizona's nature! *Arizona Highways* helps me to remember this.

KLARA MERZ, STUTTGART, GERMANY

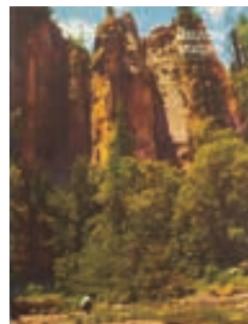


June 2011

ON THE HOUSE

Thank you sincerely for the great spread on The Elks Opera House in the June 2011 issue. You chose a fine writer who was meticulous in her research, and Nick Berezenko did his usual pro job of photographer, as well.

ELISABETH F. RUFFNER,
ELKS OPERA HOUSE, PRESCOTT



September 1946

STAMP OF APPROVAL

I am 85 years old and still enjoy your magazine very much. I thought you might be interested in a little tidbit about history concerning your publication. In 1945 and 1946, I was a parcel post clerk at the Old Pueblo Annex post office in Tucson. At that time *Arizona Highways* was packaged in cardboard cylinders with postage of 3 cents. My job was to attach a stamp to each one. [Longtime *Arizona Highways* photographer] Josef Muench was a good friend of Harold Hickman, our superintendent of mails. He used to come to the post office with his big camera when he visited the desert to photograph the cactuses in bloom. I wish I had been more interested in photography then.

LOIS PETERSON, ABERDEEN, WASHINGTON



Open Space

Located just north of Flagstaff, SP Crater is one of many cinder cones in the San Francisco Peaks volcano field. It erupted approximately 71,000 years ago, and today it's possible to climb to its rim — an 800-foot ascent. Information: Flagstaff Convention and Visitors Bureau, 800-379-0065 or www.flagstaffarizona.org

TOM BEAN

Den Mother

Route 66 has its share of iconic eateries, but only Route 93 has Rosie's Den, a red-roofed café and bar that reflects the inimitable spirit of owner Rosie Larsen. Rosie alone is worth the trip, but the food is something special, too.

By LEAH DURAN

ROSIE LARSEN GREETSS ALL of her good customers with a smile and a hug. Larsen, who turned 85 in January, is the life force of Rosie's Den, a café, bar and de facto community center surrounded by

desert in White Hills, Arizona.

The establishment is a hub for travelers on U.S. Route 93, a solitary stretch of pavement that connects Las Vegas and Kingman. Fifty miles from the lights of either city, this red-roofed haven sits amid scattered Joshua trees.

Rosie and her restaurant are inseparable. Larsen, whose green eyes shine beneath black eyeliner and a short blonde bob, doesn't look — much less act — her age.

"I'm here all the time," says Larsen, who started a new business when most people begin thinking about retirement. "This place is my hobby. We've got a neighborhood bar and no neighborhood."

Larsen was 58 when she saw an advertisement for the property in a magazine. At the time, she was investing in real estate in Florida, but six weeks later, Larsen signed Rosie's Den into being.

"I was never in the restaurant business, and I wasn't sure I'd be able to handle it," Larsen says. "Twenty-seven years later, here I am."

Larsen says she started with 11 plates and a staff of one. "I worked from 6 a.m. to midnight. I cooked, cleaned toilets, washed dishes," she says. "While I was cooking for one person, I'd wash dishes for another." Several of the menu offerings, including the chili, hamburgers and spaghetti sauce, are Larsen's personal recipes.

Today, 22 employees keep Rosie's Den running 18 hours a day, seven days a week. Larsen says she still stays up until midnight working on the restaurant's books. "I'm a night person," she says.

Rosie's Den boasts the second-highest lottery sales in the state. It's also famous for letting customers drive motorcycles up to their table of choice on the outdoor patio. Regulars and tourists alike inquire about Rosie. "They want to know if I'm still alive," she says, laughing.

Larsen says when people sign her guestbook, they say "thank you" for three main things: good food, smiles and hospitality. The latter extends not only to customers, but anyone in need.

"People know if they can get to Rosie's, they'll get help," Larsen says. "The Highway Patrol always called me 'Mother of the Desert,' because they knew if they picked up a hitchhiker, I'd give them a ride or pay them money to mop the floor."

Larsen talks at length about the Den, but sums up her previous life in a few short sentences. She grew up in Washington state, "where it rained all the time." In 1950, she moved to San Diego, "where it was foggy until 10 in the morning."

Ten years later, she and her husband, Norm Larsen, relocated to a farmhouse



Rosie's Den is the de facto community center in White Hills, Arizona. | DAWN KISH

in Pennsylvania that they shared with their three sons: Brad, Norman and Randy. "When my husband died in 1970, I took the kids and moved to Singer Island in Florida because I couldn't afford the big farmhouse," Larsen says. "I thought humidity was just a word in the dictionary."

Of the four corners of the United States she's lived in, Larsen says Arizona has the best climate. "Why do I want to go back to any of those other places? So I'm sentenced for life," she says. "I've thought about retiring — where would I go? I'm too old to start over. I wouldn't get my hugs!"

Brad Larsen, Rosie's youngest son, manages Rosie's Den with his wife, Sheila. "They call Rosie 'Mother of the Desert' because she's everyone's mother," Sheila says. "Now she's becoming the grandmother and we're becoming the mother and father."

"This is her legacy," says Brad, who has been his mother's business partner for 10 years. "She still runs things here."

Larsen points out a windowsill to be dusted and instructs Brad to order more T-shirts. "This [place] has been my hobby, work, love, husband and kids," Larsen says.

Two years after moving to Arizona, Larsen threw a party at the restaurant for her 60th birthday in an effort to meet more people and gain customers. More than 100 guests attended. Now, she celebrates her birthday in a similar style — but only every fifth year.

"I can't ask these people to come every year, so I said I'll have them come every five years," Larsen says. She also has a policy of not

attending weddings or funerals, Brad adds.

When Larsen turned 80, she drove eight laps in a NASCAR vehicle with the Richard Petty Driving Experience at the Las Vegas Motor Speedway. "What I'd like to do is take out a spaceship," she says.

She also plans to travel to Asia with her eldest son, Randy. "I don't want to go unless I have at least a month," says Larsen, who has set foot on six continents. "It takes time to see the backcountry."

These days, Larsen says she spends most of her time "being a hermit" in her office and home, a trailer tucked beneath a Joshua tree. She adds offhandedly that she has survived three different types of cancer — throat, left lung and right lung. "My doctor calls me the 'miracle patient,'" Larsen says. She's been in remission since last April.

A small, nondenominational chapel next to the dirt parking lot invites Rosie's patrons to "Pause, Rest, Worship." Its stained-glass windows mirror the outside landscape with depictions of yucca and Joshua trees. "I told the Lord if I ever have any money, I'll build you a home wherever I am," Larsen says.

When the chapel was nearly complete, a customer offered to make the windows for the price of the glass. "I've been helping people all these years, and I'm always rewarded," Larsen says. "The Lord has always guided me, and when it's time to go it's time to go," she adds. "I'm told where to go, because that's where people need me."

Rosie's Den is located at 19949 N. U.S. Highway 93 in White Hills. For more information, call 928-767-3348.

P R A T T ' S

Q & A



James Mulhern

Lead Singer,
What Laura Says

Favorite memory of growing up in Arizona? I loved going anywhere along or just below the Mogollon Rim. Childhood summers spent running through Tonto National Forest stick with me.

When you tour, what do people ask most about Arizona? They'll look at a postcard of saguaros and ask, "Do the cactuses really look like that?"

What's in your backpack when you go hiking? Water. Sunscreen. No, scratch that. Snacks.

Best place to grab a bite to eat after a concert in the Valley? The Chuck Box in Tempe.

If you could rock out with an Arizona icon, who would it be? Alice Cooper.

Write a three-word song about Arizona. Very varied flower



What Laura Says is based in Tempe, Arizona. The band's album *Talk* is available through Sundawg Records and on iTunes.

— Dave Pratt is the author of *Behind the Mic: 30 Years in Radio*



DAWN KISH



TIM FULLER

This Place Is Humming

There's nothing fancy about Quilway Cottage. No expensive linens, no exquisite breakfasts, no pampering of any kind. What it does have, however, are hummingbirds. Lots of hummingbirds.

By KATHY MONTGOMERY

HALFWAY THROUGH MY FIRST evening at Quilway Cottage, I begin to suspect the place has been misnamed. Located 5 miles from Southeastern Arizona's Cave Creek area, near Portal, the 600-square-foot cottage was named for the Gambel's quail that are year-round residents here.

But on this September day, most of the action is at the hummingbird feeders. The air is thick with whirs and squeaks. Making use of the cottage's birding guides, I pick out scores of broad-tailed and rufous hummingbirds. Even the tiny calliope — the smallest feathered creature in the United States — makes an appearance.

Flipping through the visitors journal, I realize I'm not alone in my fascination with these gem-like creatures. I feel a kinship with the caretaker when I read her opening entry. "Legends say that hummingbirds float free of time, carrying our hopes for love, joy and celebration," she has written. "The hummingbird's delicate grace reminds us that life is rich, beauty is everywhere, every personal connection has meaning, and that laughter is one of life's sweetest creations."

Hummingbirds inspired even the poet Keats, and it's easy to see why. Extraordinary fliers, some ruby-throated hummingbirds cross the Gulf of Mexico without rest. Hummingbirds fly at full speed almost from takeoff, and stop as abruptly. They can fly in any direction with ease, hover motionless and fly upside down. Curious, bold and exceptionally brave, hummingbirds seem to live with the intensity of a pure, blue flame. And Southern Arizona is one of the best places to see them.

The caretaker tells me Quilway Cottage is popular with herpetologists and hikers, but birding is the main attraction. The most popular season here is spring, with birders descending for spring migration. I discover on my trip, however, that the reverse migration in fall has its own pleasures. These include apples picked fresh from the trees. There are six types of apple trees here — all organic — including a graft from a tree Johnny Appleseed is said to have planted.

Sitting on the back porch, watching the dozen or so bird feeders, I find more than just hummingbirds, of course. I do spot a covey of the namesake quail, as well as curved-billed thrashers; pyrrhuloxia; acorn, Gila and ladder-backed woodpeckers; Bullock's orioles; cactus wrens; and mourning, inca and white-winged doves.

I sit, captivated, until distant lightning illuminates a darkening sky and the sound of crickets replaces the chatter of birds. I sit so long, I nearly go hungry.

Quilway Cottage has a full kitchen, but I have not come prepared. So I head into nearby Rodeo, New Mexico. But just past 7 on a Tuesday night, the restaurant, bar and market are dark. The market and restaurant in Portal is also closed by the time I get there, though a kindly store clerk lets me in and allows me to buy a few supplies. I settle for a can of soup and microwave popcorn, and head back to the cottage.

Nothing about the cottage is fancy. But it contains that kitchen, laundry facilities and an amazing backyard, with a watering hole and bird feeders of every type. It's also private. And quiet — at least until morning, when the air fills again with the chatter of the birds.

Quilway Cottage is located at 152 W. Portal Road in Portal. For more information, call 520-558-0019 or visit www.quilwaycottage.com.

The Positive of Negatives

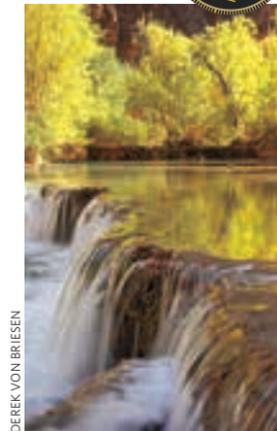
As a verb, Photoshop conjures some negative images, but photo alteration was around long before that computer program went mainstream. For decades, photographers have been doing some of the same things in the darkroom, mostly through the use of multiple negatives, black paper and patience.

By JEFF KIDA, photo editor



Anasazi Waterfall | JAY DUSARD

JAY DUSARD IS BEST KNOWN for his documentary portraits of North American cowboys, but his real passion is black-and-white abstract photography. Dusard is a longtime fan of Jerry Uelsmann, who is famous for creating composite photographs using multiple negatives. Both photographers created surreal abstractions on film and in the darkroom long before Photoshop was ever conceived. To create a print like *Anasazi Waterfall* (above), Dusard uses multiple enlargers that contain the different negatives he wants to combine. Because every negative is different, each exposure has to be calculated, and the placement of the various images on a single piece of paper is critical. He then masks certain areas of the print from exposure to exposure using black paper to block the light. The photographic paper is then developed, washed and dried in a normal fashion. The entire process can take six to 10 hours.



DEREK VON BRIESEN

TRIGGER POINT

With live-view mode, you can press the zoom button on your camera to check your focus with more accuracy prior to pulling the proverbial trigger. The live-view function is particularly helpful when it comes to verifying sharp focus for macro and odd-angled shots, especially when it's difficult to see the viewfinder.



ADDITIONAL READING: Look for our book *Arizona Highways Photography Guide*, available at bookstores and www.arizonahighways.com/books.

ONLINE

For more photography tips, visit www.arizonahighways.com/photography.asp.

Arizona: 1972-1981

In Arizona's seventh decade of statehood, the plight of American farm workers took center stage in Phoenix, an investigative reporter was car-bombed in broad daylight, and Sandra Day O'Connor became the first woman to serve on the U.S. Supreme Court.

By JANA BOMMERSBACH

EDITOR'S NOTE: In February 2012, Arizona will celebrate 100 years of statehood, and *Arizona Highways* will publish a special Centennial issue. Leading up to that milestone, we're presenting a 10-part history of the state. This is Part 7.

ARIZONA WAS AT THE forefront of several national news stories between 1972 and 1981, some of them jubilant and some of them tragic.

Early in the decade, in 1972, the plight of American farm workers emerged as a national issue when Arizona-born Cesar Chavez fasted for 25 days at a Catholic church in downtown Phoenix. He was protesting a new law that prohibited farm-worker strikes or boycotts, and his sit-in brought to the city other national civil rights leaders. Ultimately, Chavez and Dolores Huerta founded the National Farm Worker's Association, which later became the United Farm Workers, a union dedicated to protecting the rights of farm workers nationwide.

About a year later, Metrocenter Mall opened in Phoenix. It featured five anchor department stores, making it the largest shopping mall in the nation at the time. Around the same time, in an effort to prove that "big" wasn't limited to commercial projects, the citizens of Phoenix overwhelmingly approved \$24 million to create the Phoenix Mountains Preserve, which was touted as one of the nation's most ambitious city preservation efforts.

Things got even bigger in 1974, when construction began on the Central Arizona

Project, a massive canal system that delivers Colorado River water to Central and Southern Arizona. That same year, Congress set off a tremendous culture clash when it called for the partitioning of tribal lands. Washington had stepped into the age-old conflict between the farming Hopis and the sheepherding Navajos, demanding the division of the Hopi Reservation, which resulted in the relocation of both tribes.

Although neither tribe was pleased with Washington, the federal government did make strides with the nearby Havasupai people. On January 3, 1975, President Gerald Ford signed a law that significantly increased the size of Grand Canyon National Park and the adjacent Havasupai Indian Reservation.

Arizona also experienced several "firsts" during this decade. In 1976, San Jose State University professor John Sperling created the University of Phoenix and, as a result, became a billionaire. In 1977, the U.S. Supreme Court used *Bates v. State Bar of Arizona* to strike down state laws and bar association rules that prohibited lawyers from advertising. In 1979, Mel Zuckerman and his wife, Enid, opened Canyon Ranch on an old dude ranch in Tucson. It was America's first total vacation and fitness resort, and today, it remains one of the nation's premier health spas.

But not all of the news out of Arizona was good. The national press rushed to Arizona in June 1976 when a car bomb took the life of *Arizona Republic* investigative reporter Don Bolles. Although three men went to prison for the crime, the case was never fully solved. Another unsolved mystery was the 1978 murder of actor Bob Crane. The *Hogan's Heroes* star was bludgeoned to death in Scottsdale.

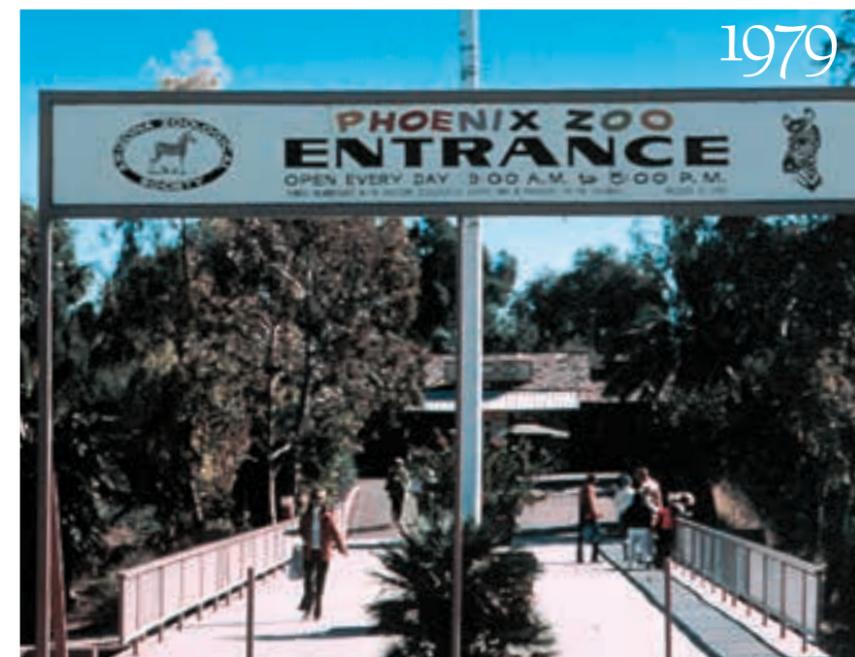
On the political front, Arizona showed off its diversity when Raul H. Castro became the state's first Mexican-American governor. That was in 1975. Later, President Jimmy Carter appointed Castro to be ambassador to Argentina. Native son Bruce Babbitt became governor in 1978 and proved himself a progressive leader, settling decades of debate over water use with the state's Groundwater Management Act in 1980.

Perhaps the proudest moment of the state's seventh decade occurred on July 7, 1981, when President Ronald Reagan announced his nomination of Arizona native Sandra Day O'Connor to the U.S. Supreme Court. O'Connor, who would become the first woman to hold such a position, was sworn in on September 24, 1981, after being unanimously confirmed by the U.S. Senate.

Auto aficionados gather at a new-car tradeshow at Phoenix Civic Plaza in 1974. | ARIZONA STATE ARCHIVES

DID YOU KNOW?

- Turquoise became Arizona's official gemstone in 1974.
- Arizona's first heart transplant occurred at the University of Arizona's University Medical Center in 1979.
- Bisbee's Lavender Pit Mine, which at one time was the nation's top copper source, closed in 1975.
- Salt River flooding in 1978 and 1980 caused millions of dollars of damage.
- Apache Junction was incorporated in 1978.



ARIZONA: THEN & NOW

LIONS AND TIGERS AND BEARS. You'll find those animals and more at the Phoenix Zoo, which first opened its doors in 1962 and was the brainchild of Robert Maytag. The zoo is located on 125 acres in Papago Park and is home to more than 1,300 animals. In April, the zoo opened its "Orang-Hutan: People of the Forest" exhibit, which provides a new home for the zoo's four resident orangutans.

IN THE NEWS

Headlines from
1972 - 1981

February 9, 1971:

"Antiwar Groups Plan Big Protest Rallies Tomorrow in D.C. Over Expansion of War Into Laos"
— *The Arizona Republic*

December 2, 1972:

"Curriculum Fight Becomes Statewide"
[Educators unite to combat attempts by ultraconservatives to control public education.]
— *Arizona Daily Star*

November 18, 1973:

"Recap Shows Klahr Tough in Most Precincts"
[Independent Phoenix City Councilman Gary Peter Klahr broke the control of charter government in city elections.]
— *The Arizona Republic*

January 17, 1975:

"Bruce Babbitt Backs Open Meeting Suit"
[The Arizona Press Club filed a lawsuit in an effort to attend open meetings of the Arizona Board of Regents.]
— *The Arizona Republic*

June 2, 1976:

"74 Legislators Are Supporting Nuclear Facility"
— *The Arizona Republic*

June 3, 1976:

"Republic Writer Is Maimed in Gang-style Car Bombing"
— *The Arizona Republic*

June 6, 1978:

"Babbitt Signs Money Bills for 2 Prisons"
— *Yuma Daily Sun*



THE CARLINK RANCH, EST. 1884

Redington, Arizona

BY KELLY KRAMER | PHOTOGRAPHS BY SCOTT BAXTER

One day, when he's big enough, Johnny Smallhouse will take over the day-to-day operations of the Carlink Ranch. But for now, his dad, Andy, and his mom, Stefanie, are in charge of the cows that roam their 6,000 acres in the San Pedro River Valley. For Andy, who represents the fifth generation of Smallhouses who have tended this land, ranching goes beyond just making a living. "The ranch encompasses my family's heritage, our values and our business history," he says. "We're dedicated to ensuring that ranching survives as an industry and a way of life for our children and other ranching families in Arizona. Ranching is productive, it feeds and clothes our population, and it serves as a management tool for the practice of conservation for our water and land resources." Scott Baxter photographed Andy and Johnny Smallhouse in June.



EDITOR'S NOTE: "100 Years, 100 Ranchers" has been designated an official Centennial Legacy Project. Each month, we're featuring one of the ranchers. It's part of our own Centennial coverage, which will continue through February 2012. For more information about "100 Years, 100 Ranchers," visit www.100years100ranchers.com.



TIM FULLER

Beating the Drumsticks

Biscuits and gravy, pulled-pork sandwiches, mac and cheese ... the menu at Sonoita Mercantile offers something for everyone, but most people go nuts for the famous fried chicken.

By BRUCE ITULE

THERE ARE MANY REASONS to visit Sonoita Mercantile in Southern Arizona, but don't go there thinking you'll figure out Toni Enriquez's secret fried chicken recipe.

"There is no secret," says Enriquez, who grew up in Patagonia and is the weekday cook at the mercantile. "It's actually a frozen product. All I do is put it in the fryer."

Ouch.

SONOITA Even though she has no secret to tell, Enriquez fries about 60 pieces of chicken a day, and sells every piece.

The country store and deli offers other foods, too, but the chicken is nibble-on-the-bones-after-eating good, always moist and juicy, not too spicy and slightly breaded.

There are only three tables inside the mercantile for deli diners, but plenty of others grab something to go for a front- or back-seat snack on their trips east toward wine country or Bisbee, or southwest to Patagonia or Nogales.

By the way, not all of her food comes from a freezer bag. "We make the pizza from scratch," she says. "Some days I also make [from scratch] biscuits and gravy, pulled-pork sandwiches, macaroni and cheese, and Mexican food, but people come in all the time looking for the chicken."

Locals like the mercantile a lot, and some of them stop and talk awhile. Around lunchtime, there's a constant stream of regulars sitting at the wooden tables, which are covered in clear plastic tablecloths.

Most people are in the store for only a few minutes, usually to pay for their gasoline — there are pumps out front — or grab a snack or a cold soft drink. Enriquez knows many of

the customers and greets them by name.

"Hi, Granny. Whatcha doing?" she asks one woman.

"Not much."

Granny isn't talkative today, and she walks out after paying for her gas.

"She's a lady we've known all our lives," Enriquez says.

On the outside, the wood-sided Sonoita Mercantile looks like an Old West building. Inside, it's like a countrified 7-Eleven. Local wines and other souvenir items are sold there, as are packaged foods, ice cream, sodas and beer.

One table at the mercantile displays a variety of items in jars, such as pickled eggs, hot dill pickles and jerky.

There's also a jar of *saladitos*, which are dried, salted prunes.

"Try one," Enriquez says. "You'll either love it or hate it. Some people put them in the middle of a lemon or orange, or in a beer."

No thanks.

No need to figure out the secret of *saladitos*.

Sonoita Mercantile is located at 3235 Highway 82 in Sonoita. For more information, call 520-455-5788.

Gone Fishing Otters are best known for their playfulness, but all of that frolicking comes with a price. To fuel their systems, river otters consume up to 20 percent of their body weight every day. That's bad news for trout and catfish. **BY ALLISON OSWALT**

Otters are about as intimidating as bears — teddy bears, gummy bears, Cal Bears. They're relatively nonthreatening, in part because of their chocolatey-brown fur, webbed feet, amber eyes and playful personalities.

Measuring just over 3 feet and weighing 12 to 20 pounds, these semiaquatic furry mammals are known for their expert swimming skills and their ability to stay fully submerged for up to eight minutes, swimming, diving and hunting. Their swimming skills can be attributed to their elongated bodies, which have streamlined tails that taper from a thick base to a pointed tip, as well as a flattened head and small ears.

Though small, those ears do come in handy while scouting prey. In most parts of the country, otters hunt at night, sometimes covering several miles in one expedition. They like to dig under logs and scavenge through

the mud in search of midnight snacks, usually fish, shellfish, mice and small birds. And it takes a lot of fuel to feed the energetic swimmers — river otters consume approximately 15 to 20 percent of their body weight each day.

When they're not busy eating, otters spend a lot of time playing. They're known for their quirky, comedic behaviors, splashing each other and darting in and out of the water. Chalk the playfulness up to their fast metabolisms — thus the hearty appetites — and their instinct to strengthen social bonds.

Otters like to play around when it comes to mating, too. Unlike similar creatures, otters aren't monogamous and don't mate for life. During mating season, male otters typically breed with

several females. Babies are born in litters of one to six between November and May, with a baby boom in March and April. After approximately six months of living with their mothers, the otters will venture out on their own.

Sometimes, that's a dangerous endeavor. Coyotes, raptors and other large predators often target young otters because of their small size. But even at that age, an otter's stellar swimming skills come in handy. There's not much they can do, however, to defend against encroachment.

Once abundant in the Salt, Verde, Gila and Colorado river systems, otters were displaced by early settlers in Arizona. Fortunately, for otters and wildlife enthusiasts, biologists reintroduced the species to the Verde River in the 1980s, and today, otters are swimming freely throughout the entire watershed.

nature factoid



JOHN CANCALOSI

Holey Moly!

Look inside a hole in a saguaro and you might be surprised to find a Gila woodpecker. As permanent residents of Arizona, these woodpeckers use their long beaks to carve out cool, safe places to raise their young. The burrowed-out cavities are often called "boots."



TIM FITZHARRIS



Annual SalsaFest

SEPTEMBER 23-24 SAFFORD

Not for the faint of heart, residents and visitors alike can vie for an opportunity to compete in the Salsa Making Challenge (the hotter the better, we suspect). Enjoy live entertainment, food, salsa music and dancing, cooking demonstrations, hot-air balloon rides, and jalapeño- and salsa-eating competitions. *Information: 888-837-1841 or www.salsatrail.com*

WILLIAM S. BROOKINS



Grand Canyon Celebration of Art

SEPTEMBER 10 - NOVEMBER 27
GRAND CANYON

Join 30 of the best artists in the nation as they showcase the beauty of the Grand Canyon on canvas. Proceeds from pieces sold benefit the funding of an art venue on the South Rim that will preserve and showcase the masterpieces owned by Grand Canyon National Park and the Grand Canyon Association. *Information: 928-863-3877 or www.grandcanyon.org/celebration*

JEFF KIDA

Bisbee Blues Festival

SEPTEMBER 17 BISBEE

Bisbee's blues festival may have started as a grassroots effort, but it's since grown out of its britches and moved into a much larger venue — Bisbee's historic Warren Ballpark. Be part of Arizona's past and enjoy a mix of artists from across the country. *Information: www.discoverbisbee.com or www.thebisbeebluesfestival.com*

Navajo Nation Fair

SEPTEMBER 5-11
WINDOW ROCK

Celebrate Navajo values, beliefs and pastimes at the 65th Annual Navajo Nation Fair, known as the "World's Largest American Indian Fair." Enjoy arts and crafts, concerts, horse-racing, a parade, a fry-bread contest, a rodeo, and traditional song and dance. *Information: 928-871-6703, 928-871-6478 or www.navajonationfair.com*



LYNETTE TRITTEL

Celtic Harvest Festival

SEPTEMBER 24 SEDONA

Discover the magic of the Celtic arts at Sedona's Tequa Festival Marketplace, and experience shillelaghs, tartans, kilts, colleens, clans, Celtic music and a Ceilidh (Irish folk dance) finale. Also check out "Celtic Ways," which features workshops on art, crafts, music, dance and plenty of food. *Information: www.celticharvestfestival.com*



DAVID SUNFELLOW



JEFF COX

Route 66 Photo Workshop

OCTOBER 14-16 PHOENIX, SELIGMAN,
ASH FORK, WILLIAMS AND FLAGSTAFF

Take a trip back in time along Historic Route 66, America's Mother Road, with experienced Friends of Arizona Highways workshop leader Richard Maack. Hone your photography skills as you capture all the quirky and kitschy locations along this historic highway. *Information: 888-790-7042 or www.azhighwaysphotoworkshops.com*



BRIAN WESTFALL

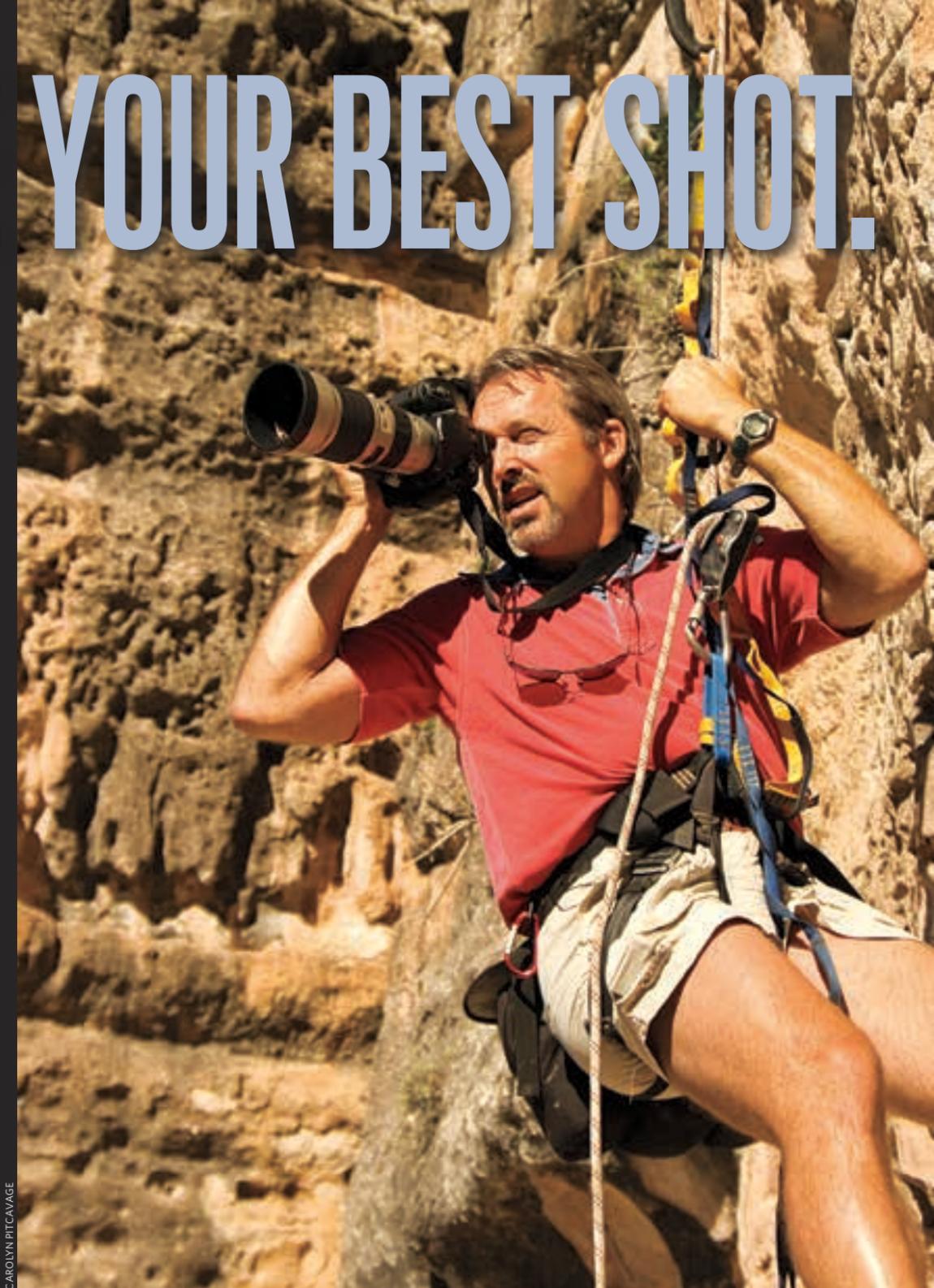


BOB LARSEN

TAKE YOUR BEST SHOT.

Every month, we showcase the most talented photographers in the world. Now it's your turn to join the ranks. Enter your favorite photo in our Arizona Highways Online Photography Contest.

You could win an Arizona Highways Photo Workshop valued at \$2,500 or a prize package from Tempe Camera.



Our contest is open to amateur and professional photographers. All photos must be made in Arizona and fit into the following categories: Landscape, Wildlife and Macro (close-up). Only one image per person, per category, may be entered.

For details, scan this QR code with your smart phone, or visit www.arizonahighways.com. First-, second- and third-place winners will be published in our September 2012 issue and online beginning January 15.



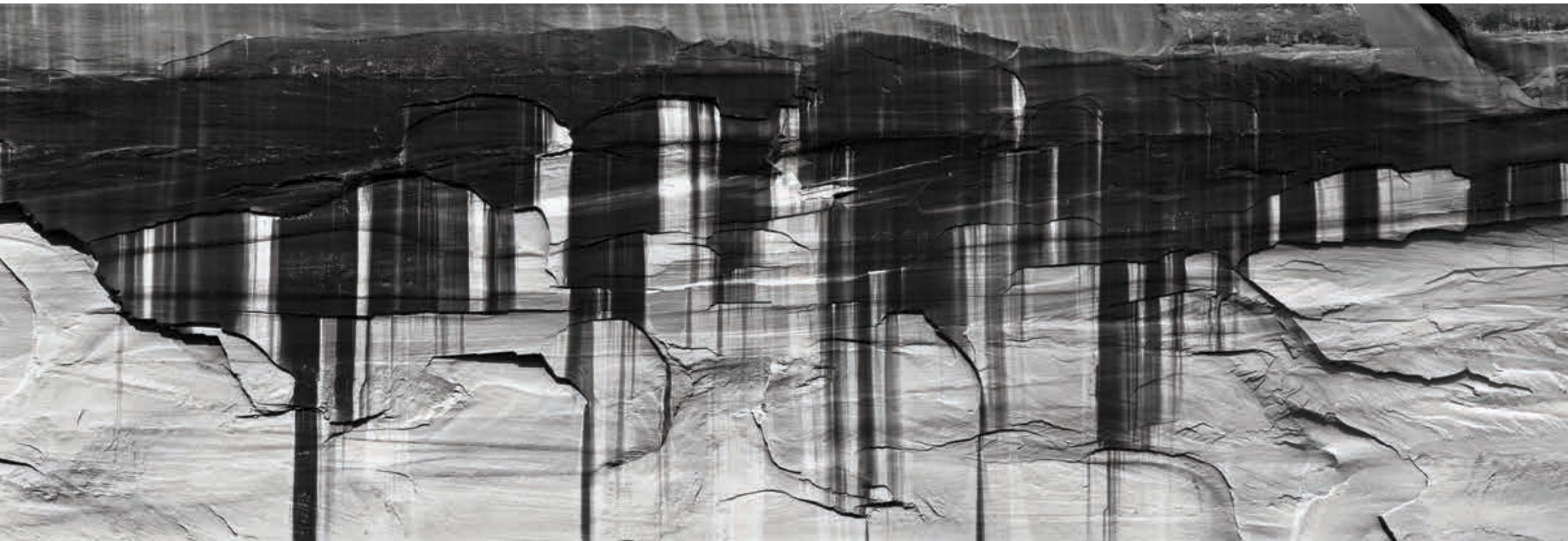
PHOTOGRAPHY
ISSUE 2011

LANDSCAPES

PHOTOGRAPHS BY JAY DUSARD

Ansel Adams was famous for his black-and-white photography, but he also did some amazing work in color. Like his former instructor, Jay Dusard is multitalented, too. Although he's best known for his cowboy portraits, his first love is landscape photography, and it shows — especially in his shots of Canyon de Chelly.

In this image, which he made with a 4x5 view camera, Dusard captures the exquisite early morning light illuminating a cottonwood tree in a side canyon of Canyon del Muerto. "I loved the light; the cottonwood was on fire," he says about his serendipitous find. "We came around a bend and there it was."



"It looks like a Manhattan cityscape upside down," says Dusard of this panoramic image, made with his large-format view camera behind Standing Cow Ruin in Canyon del Muerto. Dusard loves the abstract aspects of the photograph — he says that abstract qualities are often the inspiration for his art.

For many, the name Jay Dusard is synonymous with cowboys. And not just because Dusard has earned a few paychecks working cattle. As a photographer, he is best known for *The North American Cowboy*, the fruit of a 1981 Guggenheim Fellowship that allowed him to visit ranches from Canada to Mexico taking portraits of ranch hands with an 8x10 camera. But it was the landscapes he encountered — 20 years earlier — that made Dusard want to be a photographer.

As a student of architecture at the University of Florida, Dusard embarked on a travel scholarship that changed the course of his life.

"The dean of the college said there's nothing worth seeing that's not on the Eastern seaboard," Dusard recalls. "So naturally I decided

to go to California and make a big circle. And while I was out there to study architecture, what I really was responding to was the landscape of the West. It was sculpture to occupy as a human being, and I knew that as soon as I got certain obligations out of the way I was going to live in the West."

After college and a stint in the Army, Dusard moved to Tucson, where he worked as a draftsman and designer but never got his license. "I just couldn't face up to living in a city and running a business," he says. "I knew that I would never be able to pull that off."

Dusard encountered photography almost by accident during college. While most of his classmates took a photography elective with Jerry Uelsmann, Dusard took up painting. But when a friend showed him a book of black-and-white photos by Aaron Siskind, he was hooked.

"I made a promise to myself. Someday I would take up photography and get good at it," he says.

As Dusard began to drift away from architecture, that's what he did. He studied books by Ansel Adams and attended Adams' workshop at Yosemite, working primarily in 8x10 because it made him work slowly, contemplatively and accurately.

The idea to combine two landscapes, as he did in this month's cover photo, was inspired by photographer Bruce Barnbaum.

"He started making composite landscapes from two negatives, and that really offended some people," Dusard says. "I was fascinated by it."

Weaver Mountains From Canyon de Chelly is one of only two composites Dusard attempted (the other is on page 9). He thought the images would work well together because the Weaver Mountains rise out of a flat plain, and Canyon de Chelly is incised into a flat plateau. To

combine them, he put a negative in each of two enlargers, exposing one half of the paper at a time with the appropriate image. "The interface provided a narrow 'blend zone' that with a little print bleaching with a watercolor brush accomplished the result," he says.

Phoenix Art Museum Director James Ballinger bought the original.

Dusard doesn't do much darkroom work these days. From a modest brick home surrounded by horse corrals north of Douglas, Dusard is currently at work on an e-book titled *Vaqueros and Buckaroos*.

"I took a riskier path in life and have been proud of what I accomplished," he says. "My wife thought I should have tried to become a cowboy artist and we'd be rich now. But photography was what I could excel at."

—Kathy Montgomery

[PHOTOGRAPHS CONTINUED ON PAGE 22]



ABOVE: "My vision has been more influenced by painters rather than photographers," Dusard says. As a result, Dusard favors blocking out the horizon, as he did in this 1971 shot of the Rio de Chelly, so that everything becomes more painterly, more abstract. "The sun was directly behind and above me, so this view was illuminated by direct axis light, in which the shadows of objects are behind them and do not dominate the scene."

RIGHT: In a soft, misting rain at Mummy House, Dusard did something rather exceptional: He pulled back in order to capture the abstraction — the face. "I saw the eyes in the shot, that's what jumped out," he explains. "The diffuse quality of light allowed the film to capture the entire dynamic range from shadow to highlight."

"What you have caught on film is captured forever ... it remembers little things, long after you have forgotten everything."

— AARON SISKIND





“Light glorifies everything. It transforms and ennobles the most commonplace and ordinary subjects. The object is nothing; light is everything.”

— LEONARD MISONNE

“These photographs, looked at as a group, become a primer on the effect of different kinds of lighting in photography,” Dusard says. And this final image is a testament to his colleague Bruce Barnbaum’s assertion that “light determines form.” This is a classic example of cross-lighting. ■

CLOSE-UPS

PHOTOGRAPHS BY JOHN P. SCHAEFER

As co-founder (with Ansel Adams) of the world-renowned Center for Creative Photography in Tucson, John P. Schaefer is an authority on the subject. He's not just a curator, though. The man can shoot, especially cactuses. "I started photographing them in black and white," he says. "Then the silly things started blooming."



Eriosyce nidus
Country of origin: Chile



Schwantesia borcherdsii
Country of origin: South Africa

John P. Schaefer moves quietly through the exhibition gallery at the University of Arizona's Center for Creative Photography, scanning work by co-founder Ansel Adams. Pausing before an image of Mission San Xavier del Bac, Schaefer recalls the photo essay Adams did there with writer Nancy Newhall, and how he encouraged Schaefer to photograph his own.

"I had never done anything like that, so I said, 'I'll try it,' which is how I got to be a pretty good black-and-white photographer," Schaefer says. "The statues were patient subjects. If I screwed up a picture, I'd come back and try to get it right."

But he vowed not to repeat Adams' images.

"I took one on the other side of the dome and arches," he says. "Ansel looked at it and said, 'I wish I had taken that picture.' That made me feel really good."

Schaefer had been drawn to photography since childhood. "My parents were immigrants," he says. "We communicated through photographs, sending pictures back and forth. That was the way I got to know my relatives."

He got serious about photography in graduate school.

"I've always had an interest in art, even though my background's in science," he says. "I could never draw or paint worth a damn, so photography became a way of creating images that had an artistic flavor."

Inspiration for the center arose during Schaefer's tenure as president of the University of Arizona.

"I was actually a collector of books for the university," he recalls. "But it took me only about a year to realize that Harvard and Yale had a 300-year head start. It occurred to me that photography was a very important American art form. It was the way we recorded our history. It was responsible for social reform. And no university was collecting this material in a serious way."

Then Adams came to the university for a one-man show. "Ten minutes into the show, I asked him if he'd like to give us his archives," Schaefer recalls.

Adams was taken aback, but eventually agreed. So did four others in his circle, including Arizona photographer Frederick Sommer. Today, the center is home to the largest collection of 20th century American photographs, artifacts and archives in the world.

Schaefer always considered himself a black-and-white photographer, though he had done some color photography for books on the Papago (Tohono O'odham) and Tarahumara Indians. Then he started shooting cactuses. "I started photographing them in black and white," he recalls. "Then the silly things started blooming."

To date, he has photographed around 500 species. On his website, he writes that they reflect "a photographer's interaction," not "a botanist's use," though he's arranged them alphabetically, by scientific name.

He admits it's partly the intersection of science and art in photography that he finds appealing.

"It's a physical, chemical process," he says. "I [could] understand what was going on, brew things up on my own, do experiments of what happens when you vary one thing and another."

As Schaefer turns to leave, a black-and-white portrait of Ansel Adams catches his eye.

"By golly," he says, surprised. "There's a picture of mine."

—Kathy Montgomery



Rebutia minuscula
Countries of origin:
Argentina, Bolivia

“Art is the unceasing effort to compete with the beauty of flowers — and never succeeding.”

— GIAN CARLO MENOTTI



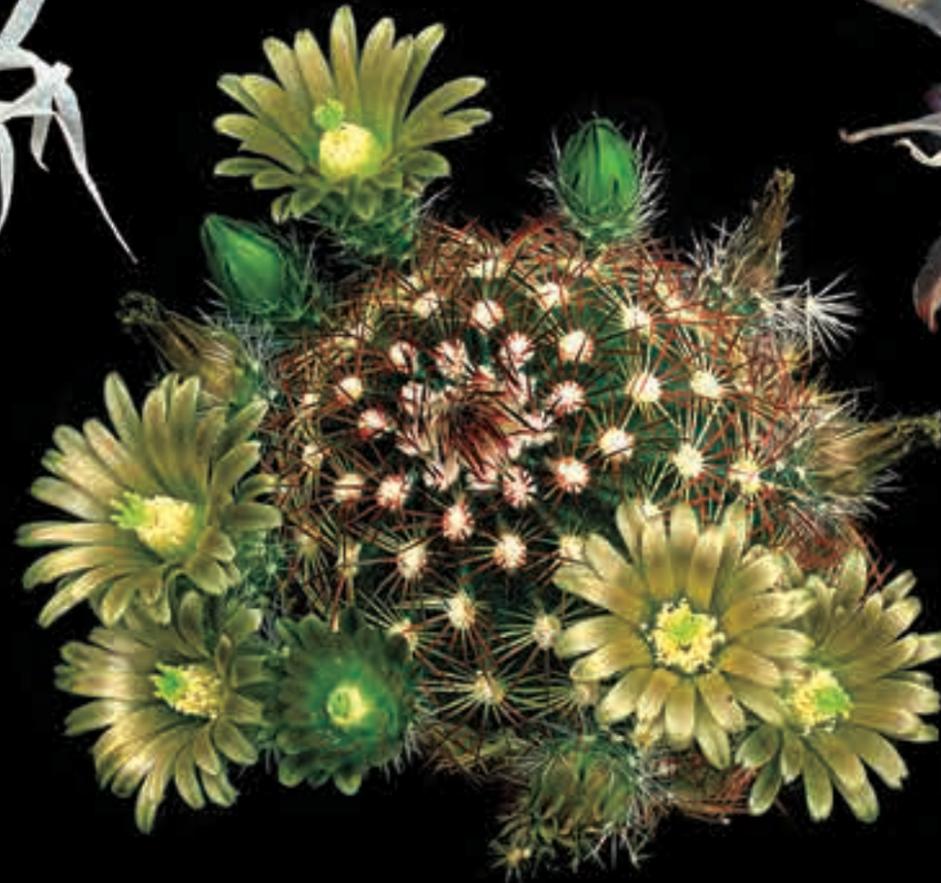
Tephrocactus articulatus forma *papyracanthus*
Country of origin: Argentina



Epithelantha micromeris
Countries of origin: Mexico, U.S.



Gymnocalycium baldianum
Country of origin: Argentina



Echinocereus viridiflorus
Countries of origin: Mexico, U.S.



Peniocereus marianus
Country of origin: Mexico



Mammillaria crinita
Country of origin: Mexico



Parodia schumanniana var. *claviceps*
Countries of origin:
Argentina, Brazil, Paraguay

Pilosocereus pachycladus
Country of origin: Brazil



Echinocereus poselgeri
Countries of origin: Mexico, U.S.

EDITED BY JEFF KIDA

Landscapes, portraits, nature shots ... we spend a lot of time looking at photographs, and we're fortunate to have access to some of the best in the world. In September, we're exposed to even more during the annual Arizona Highways Online Photography Contest. Like every other year, we were inspired by this year's entries. What follows are the finalists, and first up is the big winner.



GRAND PRIZE | LANDSCAPE

Beverly Copen, Sedona, Arizona

Sunset of the Century

"This image is a study in light and form. It's a beautifully simple photograph, and what stands out is the juxtaposition of colors and shapes," says Photo Editor Jeff Kida. "You have these wonderful soft clouds and this vertical, very architectural century plant. Beverly had the presence of mind to use fill flash to open up the greens in the plant. There's a yin and yang, a warm and cool going on here. What's more, she waited for this hummingbird to come into the frame. It's a little accent mark, something extra and unexpected."



SECOND PLACE | WILDLIFE

Alan Lucio, Snowflake, Arizona

The Journey

"The first time I saw this image, I was blown away by the number of elk; I had no idea we had elk herds that large in Arizona," Kida says. "Alan had the determination to go out and endure the elements, and the outcome is this really nice photo. The space around the photograph gives you a sense of the enormity of the area and how harsh these conditions must have been."

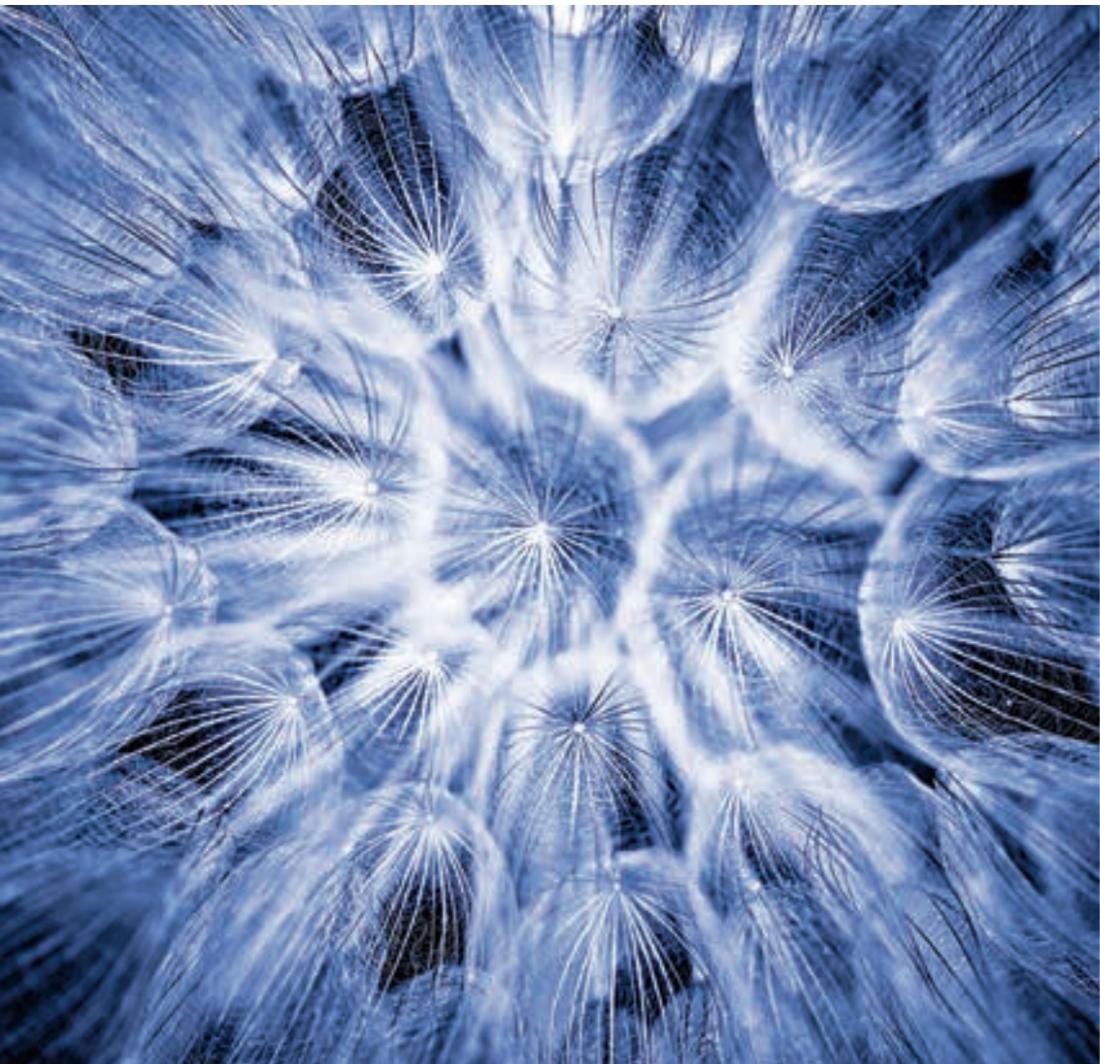
THIRD PLACE | MACRO

Cathy Bruegger, Phoenix, Arizona

New Growth

"What I really like about this image is the delicacy and the light," Kida says. "The image is backlit, which is why it glows. Cathy took advantage of the backlight and used a shallow depth of field to further separate the fern from the background."





HONORABLE
MENTION |

MACRO

**Kristen Wood,
Flagstaff, Arizona**

Expand

"This is really a study of shapes, textures and patterns," Kida says. "The photographer chose to utilize great depth of field by using a small lens opening, thereby creating interest throughout the image. It's almost monochromatic, which makes it very simple, and simple is a good thing photographically."

HONORABLE
MENTION |
WILDLIFE

**Aaron Kader,
Tempe, Arizona**

Food Fight

"This image is all about timing, patience and anticipation. You have to prepare yourself for something like this," Kida says. "Maybe you saw this once, so you have to put yourself in a place where you could capture the image and make the photograph work. The French photojournalist Henri Cartier-Bresson would have called this 'the decisive moment.'"



HONORABLE
MENTION |

PEOPLE

**James Schrimpf,
Nogales, Arizona**

Mission Girl

"She has this wonderful little blue dress on, and I just love the diagonal line created by the rays of sunlight," Kida says. "Her little left foot is raised off the ground, so it's not a static photograph, and it creates this anticipation or spontaneity. This photograph asks the questions, 'What's going on? Is something going to happen?'"





HONORABLE MENTION | PEOPLE

Diane Oeste, Scottsdale, Arizona

Spirit Pow Wow

"This image shows movement in still photography," Kida says. "We're so often taught the image has to be frozen, but I don't think that's the case. Not everything we do in this world is frozen. There's a real beauty to this photograph. It speaks to movement and transience. I also love the color — the color and the movement seem celebratory."

HONORABLE MENTION | LANDSCAPE

Joe Bridwell, Albuquerque, New Mexico

Storm Gods

"This is a great lesson in landscapes, specifically in shooting during weather conditions, or rather interesting or impending weather conditions," Kida says. "The effects of light are so magnificent, and when you photograph a place that doesn't change, like Monument Valley, it's important to consider what does change — and what does change, often, are weather conditions." ■



PEOPLE



PHOTOGRAPHS BY LAURA GILPIN

When you've been around as long as we have (since 1925), a lot of incredible images tend to pile up in your vault — yes, we *do* have a vault. Among the most impressive are the portrait photographs by Laura Gilpin, which, in her words, “record the emotion felt upon viewing that scene.” Look closely and you'll see what she meant.

Laura Gilpin made photos of native people across the desert Southwest, including these Zuni women and children, whom she photographed at New Mexico's Acoma Pueblo in 1939. The image appears in her book *The Pueblos: A Camera Chronicle*, published in 1941.

Laura Gilpin's contemporaries — Paul Strand, Leonard McCombe, Clara Sipprell and Barbara Morgan, among others — were drawn to people and places. But when Gilpin looked at a scene, she saw only one thing: emotion.

That's what attracted her to the Navajos and the Zunis, to the earthy, sandstone spires of Monument Valley, to the shadows of Canyon de Chelly, and into pueblos and onto reservations across the Southwest.

"Many enter the field of photography with the impulse to record a scene," she wrote in the book *The Complete Photographer* in 1942. "They often fail to realize that what they wish to do is to record the emotion felt upon viewing that scene. ... A mere record photograph in no way reflects that emotion."

Born in Austin Bluffs, Colorado, in 1891, Gilpin was inspired by photography from an early age. Her father gifted her a Brownie camera for her 12th birthday, and by the time she was 17, she had made her first Autochrome print and had moved to New York to study the art. When she was stricken with influenza in 1918, she returned to Colorado and into the care of a nurse, Betsy Forster.

The two became companions, and when Forster received a post with the New Mexico Bureau of Indian Affairs, Gilpin began her love affair with the desert Southwest, making several significant trips to record the lives of the native people who inhabit it.

"By the early 1950s, Gilpin had done a few projects in New Mexico and Colorado, and really wanted to return to the subject of Navajo life, so she began work on a book," says Jessica May, associate curator of photographs at the Amon Carter Museum in Fort Worth, Texas, which holds Gilpin's extensive collection. "The result, *The Enduring Navaho*, was arguably the most important project of her life."

The book, which was published by University of Texas Press in 1968, features hundreds of black-and-white images of Navajos, from sheepherders and silversmiths to medicine men and mothers with their babies. In it, Gilpin wrote, "It is my hope that these pages will stir an understanding of this energetic tribe, and awaken an interest in its imaginative and poetic background."

Emotion.

Indeed, Gilpin was invested in the desert.

"She was particularly sensitive," May says. "Historically,



she didn't just visit as a cultural tourist. She considered it her home in a fundamental way. She was sensitive to the people. Her photographs have an almost anthropological bent — she sought out the same families. Her photography really cuts between the landscape tradition and documentary traditions."

Although her health was failing, Gilpin made one final trip to the Navajo Indian Reservation in the late 1970s. She wanted, May says, to create a book of images from Canyon de Chelly. The project was never realized — she died in 1979 — but it speaks to Gilpin's deep relationship with the landscape and its people.

"She knew she could make a living hocking her photographs to tourists in New York City," May says. "But she was deeply rooted in the canyon lands. She wasn't interested in the mythical or abstract idea of the people. She was interested and invested in their daily lives."

— Kelly Kramer

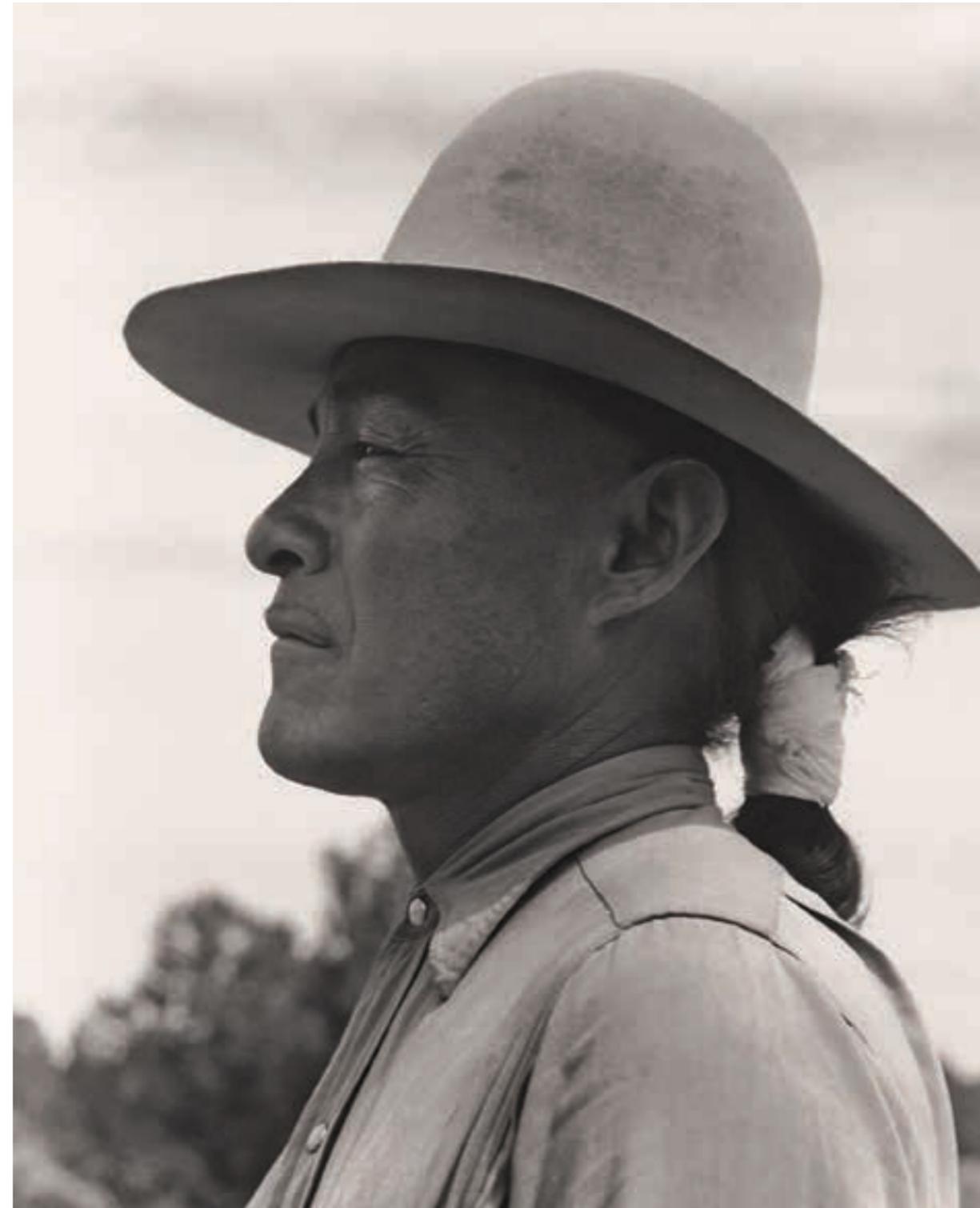
Gilpin's photograph of an unidentified mother and her child (above) was made in 1953. It appears in her signature book, *The Enduring Navaho*. She photographed Navajo silversmith John Harrison (right) near Red Rock in 1934.



[PHOTOGRAPHS CONTINUED ON PAGES 47-49]



Gilpin photographed Mrs. Hardbelly and Her Sister (left) in September 1953. The image appears in *The Enduring Navaho*, but, according to Jessica May from the Amon Carter Museum, the image was incorrectly dated to 1955. Luke Yazzie (right) appears in profile in Pine Springs, Arizona, in 1952.



Laura Gilpin's photographic collection is housed at the Amon Carter Museum in Fort Worth, Texas. For more information, call 817-738-1933 or visit www.cartermuseum.org.

ARCHIVES

BY KELLY KRAMER

New York, San Francisco, maybe Los Angeles ... there's a handful of cities in which you'd expect to find the greatest collection of 20th century American photography, and Tucson wouldn't be among them. Nevertheless, there they are, more than 90,000 images — the best of the best — all at the Center for Creative Photography in Tucson.



ABOVE: Louis Carlos Bernal, *Dos Mujeres*, Douglas, Arizona, 1978. © Lisa Bernal Brethour and Katrina Bernal TOP RIGHT: Mickey Pallas, *Hula Hoopers*, Chicago, 1958. © Center for Creative Photography, The University of Arizona Foundation BELOW RIGHT: Rosalind Solomon, *Bananas*, Salvador, Bahia, Brazil, 1980. © Rosalind Solomon Archive

Thirty-six years ago, Tucson's Center for Creative Photography opened its doors and began spotlighting the works of its co-founders, the legendary Ansel Adams and John Schaefer (see *Close-Ups*, page 26), as well as those of Wynn Bullock, Harry Callahan, Aaron Siskind and Frederick Sommer.

Since then, the center's collection has grown to include more than 90,000 images from 2,000 photographers, not to mention correspondence, manuscripts, work prints and contact sheets. And the list of photographers whose archives are housed at the center has grown, too. The impressive catalog now includes Edward Weston, Richard Avedon and Louise Dahl-Wolfe. You'll also find images from longtime *Arizona Highways* contributor David Muench and the late Senator Barry M. Goldwater.

On August 20, the center launched an exhibition titled *Creative Continuum: The History of the Center for Creative Photography*. Curator Rebecca Senf worked to pair the images in the show with additional works to "demonstrate the depth, breadth and diversity of the holdings in this ever-expanding, world-class collection."

"I think Ansel Adams would be amazed by the success of the Center for Creative Photography," Senf says. "It's a cornerstone among photographic research institutions. Photographers, scholars, curators and visitors make pilgrimages from all over the world to visit our collection in Tucson."

To enhance the collection, center archivists are working to digitize each photograph and present groups of images on the center's website, meaning that people around the globe can take cyber tours of the incomparable works of art.

"I feel incredibly proud to help uphold this legacy," Senf says. "Curating this show has only deepened my appreciation of what a special institution Dr. Schaefer and Ansel Adams created in 1975."

The Center for Creative Photography is located at 1030 N. Olive Road in Tucson. Creative Continuum: The History of the Center for Creative Photography runs through November 27, 2011. For more information, call 520-621-7968 or visit www.creativephotography.org.





CHAVEZ PASS

Lush pine forests, mountain lakes and shimmering plains make this historic route one of our favorites.

BY ROGER NAYLOR
PHOTOGRAPHS BY
NICK BEREZENKO

The drive to Chavez Pass is a sly one. It's easy just to roll through the pleasing landscape that melts from one vivid scene to the next — lush pine forests, mountain lakes and shimmering plains — without realizing the layers of history you're brushing past. This one is worth a little predrive research.

Start approximately 46 miles north of Payson, turning west onto Forest Road 211, off State Route 87. The dirt road curves through an impressive park-like setting of ponderosa pines,

with pools of grasses swirling around mature trees. Along the route, the forest ebbs and flows, with pines and then junipers crowding the road in dense groves. Other times, scrubby meadows sweep the timber back onto distant slopes.

After about 3.2 miles, turn right onto Forest Road 82 and follow it toward Long Lake for 11 miles. Long Lake, Soldier's Lake and Soldier's Annex Lake are three shallow fishing lakes perched in high grasslands that are freckled with volcanic rock and wind-bent junipers. The trio is clustered close together, and each is known for producing a different species of fish. They're a pretty sweet deal for impatient anglers.

The lakes lie about a mile beyond the turnoff for Forest Road 69B. After visiting the lakes, backtrack to FR 69B — the road beyond that point is four-wheel-drive territory — and continue northeast toward Chavez Pass, which is a natural gap through the rugged country

above the Mogollon Rim.

The pass is named for Colonel J. Francisco Chaves, who provided a military escort to Arizona's first Territorial governor. The route connecting Winslow to Prescott is known as Chavez Trail, but is actually part of something much older: the Palatkwapi Trail, which stretched from the Hopi mesas to the native villages of the Verde Valley. The Palatkwapi was a section of a prehistoric trade route that went from Colorado into northern Mexico.

After 4 miles on FR 69B, you'll reach a signed parking area for Chavez Pass Ruins. There isn't a designated trail — just scramble up the hill directly behind the sign. Atop the mesa, you can see the bare bones of an ancient Sinaguan village, which had been occupied by as many as 1,000 people from the years 1050 to 1425. Look for low-stacked stone walls, indentations of rooms and faint rock art traced on boulders.

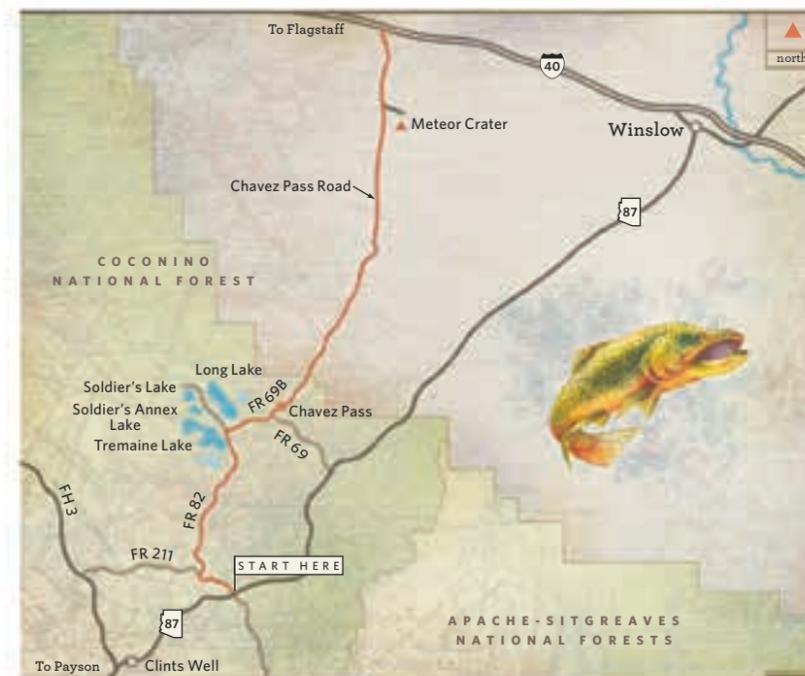
The road pushes through the pass and breaks into open plains. The gravel track smooths out and, for the next 20 miles, beelines across vast grazing lands. The volcanic towers of the San Francisco Peaks rise to the west. Just as you're contemplating the span of history you've already sampled, the road ends at the entrance to Meteor Crater, where a fiery orb slammed into the Earth, gouging out a mile-wide hole some 50,000 years ago.

ABOVE RIGHT: Flanked by Chavez Pass Road (Forest Road 69B), the Chavez Ditch descends from the pass on the Mogollon Rim in North-Central Arizona.

LEFT: Some 50,000 years ago, a meteorite slammed into the Earth scarring it forever. Today, Meteor Crater, as it is commonly known, is a popular tourist attraction.



ADDITIONAL READING: For more scenic drives, pick up a copy of our book *The Back Roads*. Now in its fifth edition, the book (\$19.95) features 40 of the state's most scenic drives. To order a copy, visit www.arizonahighways.com/books.



KEVIN KIBSEY

tour guide

Note: Mileages are approximate.

LENGTH: 38.5 miles one way

DIRECTIONS: From Payson, drive north on State Route 87 for 46 miles to Forest Road 211 (near Milepost 300), turn left and continue 3.2 miles to Forest Road 82. Turn right onto FR 82 and drive 11 miles to Forest Road 69B. Turn right onto FR 69B, which exits the national forest and becomes Chavez Pass Road, and continue to Meteor Crater Road, 4.5 miles south of Interstate 40.

VEHICLE REQUIREMENTS: The dirt roads are generally suitable for passenger vehicles in dry weather, although Forest Road 69B is bumpy. After rains, roads can become rutted and the clay turns slick and slimy.

WARNING: Back-road travel can be hazardous, so be aware of weather and road conditions. Carry plenty of water. Don't travel alone and let someone know where you are going and when you plan to return.

INFORMATION: Mogollon Rim Ranger District, 928-477-2255 or www.fs.usda.gov/coconino

511 Travelers in Arizona can visit www.az511.gov or dial 511 to get information on road closures, construction, delays, weather and more. ■



PARSONS TRAIL For anyone who worships Mother Nature, this trail in Sycamore Canyon is a religious experience.

BY ROBERT STIEVE
PHOTOGRAPH BY DEREK VON BRIESEN

You probably won't see any parsons along this trail. Priests, rabbis, nuns ... none of them. In fact, there's a good chance you won't see anybody. Unlike the Red Rock/Secret Mountain Wilderness to the east, the Sycamore Canyon Wilderness is relatively unknown. But don't let the lack of foot traffic give you the wrong idea. This trail explores one of the most spectacular riparian areas in the state.

The centerpiece of the wilderness, which was established in 1935, is the canyon itself. In all, it winds for more than 20 miles along Sycamore Creek, a spectacular waterway that might be even more impressive than the canyon. It's the water, of course, that gives life to the area's wide array of vegetation, including cottonwoods, sycamores and Arizona walnuts. And there's wildlife, too. Golden eagles, mountain lions, bobcats, badgers, great blue herons and black bears all call this place home. Most of these creatures are elusive, but you never know.

The trail begins with a steep drop of about 200 feet from the rim to the canyon floor. After that, things remain mostly level all the way to the spring, which is just shy of 4 miles away. The first thing you'll notice along the bottom of the canyon is the trail itself. It's smooth and sandy and easy on the feet, and in the fall it'll be covered with autumn leaves. You'll also notice the water. You'll hear it initially, then, after about 10 minutes, you'll come to the first of

many small pools. The first pool even has a miniwaterfall. Another thing you'll notice is the quiet. It's so still that even the leaves can be heard hitting the ground. Literally. The trail continues like this for about a half-hour, at which point you'll come to the first of several creek crossings. Although this hike is rated Easy, it does require some boulder-hopping and some concentration. All of the crossings are marked with cairns, but some can be hard to find. This area floods regularly, which obliterates many of the markers. Look closely and you'll see where to go.

After a couple more creek crossings and about 15 minutes of hiking, the largest pool along the hike will come into view. To get there, you'll have to detour off the trail about 100 feet, but the extra steps are mandatory. Compared to every other water hole along the way, this one is Lake Superior. It's gorgeous. And completely unexpected. It varies in size, depending on the weather, but in general, it's at least as big as an Olympic-sized swimming pool. What makes it even more impressive is the wall of rock that surrounds it. The cliffs of Sycamore Canyon are a unique mix of dark columnar basalt, buff-colored limestone and red sandstone. At the big pool, the red rocks are dominant. Both in scale and color.

Beyond this point, the trail climbs away from the creek and skirts a canyon wall for about 20 minutes. Then, it's back and forth across the creek until you come to Parsons Spring, which pumps out more than 5,000 gallons a minute. It's water that turns an otherwise dry streambed into a perennial creek. As you're sitting there eating your trail mix, you'll be wondering why more people don't visit this idyllic place. Although there aren't any parsons or priests in the area, the hike evokes all kinds of spiritualism, and for those who worship Mother Nature, it's a religious experience.



ADDITIONAL READING: For more hikes, pick up a copy of our newest book, *Arizona Highways Hiking Guide*, which features 52 of the state's best trails — one for each weekend of the year, sorted by seasons. To order a copy, visit www.arizonahighways.com/books.

OPPOSITE PAGE: The Parsons Trail leads hikers into one of the most spectacular riparian areas in Arizona.

trail guide

LENGTH: 7.4 miles round-trip

DIFFICULTY: Easy

ELEVATION: 3,775 to 3,671 feet

DIRECTIONS: From Cottonwood, drive northwest on Main Street and follow the signs toward the turnoff for Tuzigoot National Monument. Turn right onto Tuzigoot Road, continue across the Verde River bridge, and turn left onto Forest Road 131 (Sycamore Canyon Road). From there, it's 11 miles to the trailhead.

VEHICLE REQUIREMENTS: A high-clearance vehicle is required.

DOGS ALLOWED: Yes (on a leash)

HORSES ALLOWED: Yes, but only to the 3-mile mark at the third crossing of Sycamore Creek.

USGS MAPS: Sycamore Basin, Clarkdale

INFORMATION: Red Rock Ranger District, 928-282-4119 or www.fs.fed.us/r3/coconino

LEAVE NO TRACE PRINCIPLES:

- Plan ahead and be prepared.
- Travel and camp on durable surfaces.
- Dispose of waste properly and pack out all of your trash.
- Leave what you find.
- Respect wildlife and minimize impact.
- Be considerate of others.



KEVIN KIBSEY



where
is this?

Horns Aplenty

BY KELLY KRAMER
PHOTOGRAPH BY DON LUNT

Whereas their human counterparts tend to gather around water coolers for socialization, these bighorn sheep prefer to gather at a fire hydrant. It's a common sight in this small town in Greenlee County. Just as it was in the early 20th century, the main attraction here — other than the local wildlife — is one of the largest copper mines in the world. This photograph, by the way, was made by Don Lunt, one of the contestants in our annual online photography contest.



Win a collection of our most popular books! To enter, correctly identify the location featured above and email your answer to editor@arizonahighways.com — type "Where Is This?" in the subject line. Entries can also be sent to 2039 W. Lewis Avenue, Phoenix, AZ 85009 (write "Where Is This?" on the envelope). Please include your name, address and phone number. One winner will be chosen in a random drawing of qualified entries. Entries must be postmarked by September 15, 2011. Only the winner will be notified. The correct answer will be posted in our November issue and online at www.arizonahighways.com beginning October 15.



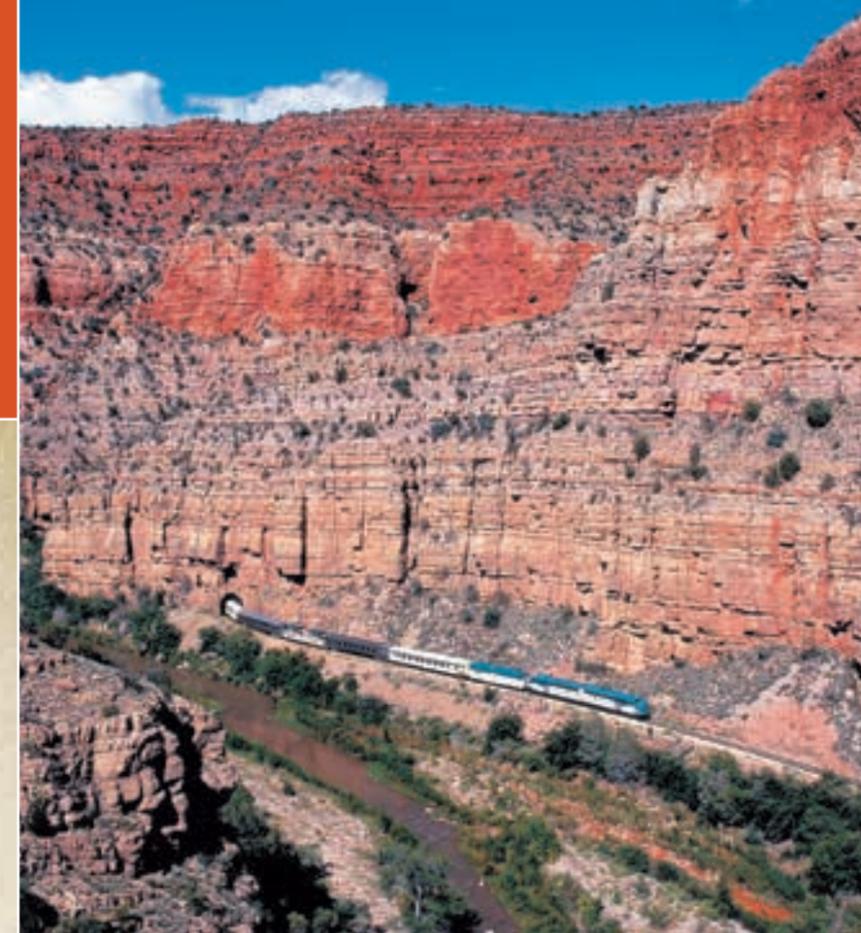
July 2011 Answer:
Phoenix Civic Plaza.
Congratulations to
our winner, Kim Hall
of Cedar Park, Texas.

TOP 10 REASONS TO RIDE VERDE CANYON RAILROAD

10. Someone else does all the driving.
9. The gentle swaying of the train is like a three-hour hug.
8. You're encouraged to yell and scream going through the tunnel.
7. Canyon cliffs and a desert river are a hard combination of scenery to beat.
6. After eating there are no dishes to wash.
5. Bald eagles, dude, bald eagles.
4. It's educational but so much fun kids won't realize they're learning until it's too late.
3. Sit inside or outside; it's your call.
2. If you want to sing *Chattanooga Choo Choo*, *I've Been Working on the Railroad* or even *Last Train to Clarksville*, that's cool.
1. It feels like riding through the pages of *Arizona Highways* magazine.

IT'S NOT THE DESTINATION;
IT'S THE JOURNEY

CLARKDALE, AZ
2 HOURS NORTH OF PHOENIX AND 25 MINUTES FROM SEDONA



Reservations • 888-840-1630
verdecanyonrr.com



